



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



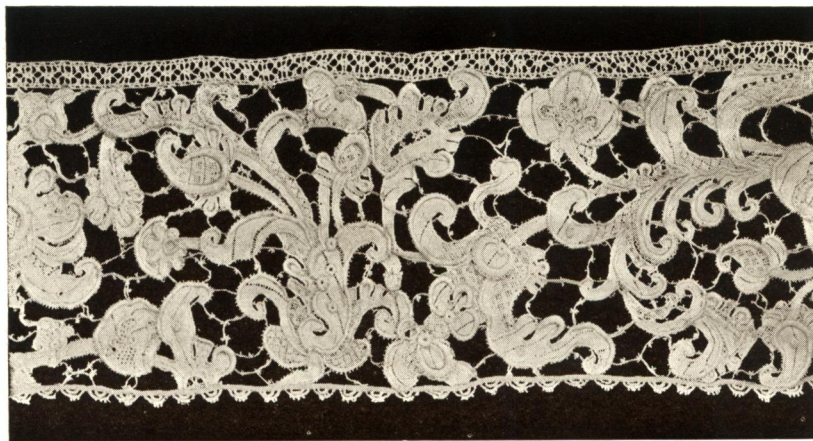
POINT DE FRANCE NEEDLEPOINT LACE, XVIIIth CENTURY. ACQUIRED FOR THE PERMANENT COLLECTION OF LACES.

## LACES ACQUIRED BY THE MUSEUM

During the summer of 1918 the Museum acquired the nucleus of a lace collection through the interest and contributions of Mrs. Ralph H. Booth, Mrs. Wilfred C. Leland, Mrs. William P. Stevens, Mrs. D. M. Ferry, Jr., Miss Mary Turner, Mrs. Horace J. Caulkins, Mrs. Albert Kahn, Mrs. David Gray and Mrs. David Scheyer, supplemented by a substantial appropriation from the General Membership and Donations Fund, and this collection will be used as the center of the coming exhibit of Laces and Embroideries, as announced on page 52. This collection has since been supplemented by individual gifts of old laces and embroideries, and it is hoped that the coming exhibition will serve as a stimulus for developing the permanent collection of the Museum along this line.

Preceding the making of what is now known as lace, cut and drawn work, made by working over the threads of a linen foundation after certain threads had been drawn or cut out, constituted the extent of decorative needlework. A table cover of drawn-work, presented by Mrs. Ralph H. Booth, illustrates this kind of work.

The earliest kind of real lace or work made with the needlepoint in the literally "out of nothing" or with no linen foundation—"punto in aria"—was the Italian reticella lace which originated in the XVth century. This is illustrated in the collection by a XVIth century piece of rather conventional design, the gift of Miss Leo B. Englehart, and shows the process of working over with fine buttonhole stitches the thread which outlines the design on



GROS POINT DE VENISE NEEDLEPOINT LACE, XVIIth CENTURY. ACQUIRED FOR THE PERMANENT COLLECTION OF LACES.

the parchment pattern. Another example of "punto in aria" or Venetian flat needlepoint is also a piece of XVIth century work showing a conventionalized floral pattern connected by brides and ties. A linen doily or small pillow top with XVIth century reticella border shows how effectively this early Italian lace could be used.

A large Portuguese quilted coverlet, the gift of Mr. George G. Booth, has corners of XVIth century Gothic "punto in aria" and an edge of XVIth century Italian macramé lace.

A fine example of Gros Point de Venise, which developed from the "punto in aria" shows the richest and most complicated of all the point laces. The design is one of elaborate floral scrolls and is outlined with heavy buttonholed Cordonnet or raised cord, the characteristic feature of this famous lace. The variety of the stitches used in the

inner parts or fillings of the pattern, the further enrichment of the cordonnet by means of loops, "pearls" or other ornaments, and the starry effects of the irregular brides or ties, all help to make the lace more elaborate and more beautiful and consequently more desirable in the eyes of the "grande dames" and the cavaliers of Venice as an item of adornment.

Other Italian needlepoint laces in the collection are two examples of Burano Point, made on the island of Burano near Venice, one an early piece of simple design and the other an elaborate floral Louis XVI design. Like the Venetian point laces the design is outlined with cordonnet but it is worked in flatly and instead of the brides connecting the parts of the design, we find a riseau or network ground of uneven but fine square meshes made with the needle.

Illustrating Italian bobbin or pil-



BURANO POINT LACE, LOUIS XVth DESIGN. ACQUIRED FOR THE  
PERMANENT COLLECTION OF LACES.

low-made laces, the origin of which took place in Flanders, the collection contains a piece of XVIIth century Milanese Point and a piece of XVIIIth century Point Genoese, which is the gift of Mrs. Wilfred C. Leland. The former shows a conventional urn and flower design connected by bars, the latter a floral design on a large mesh of ground of more or less uneven character.

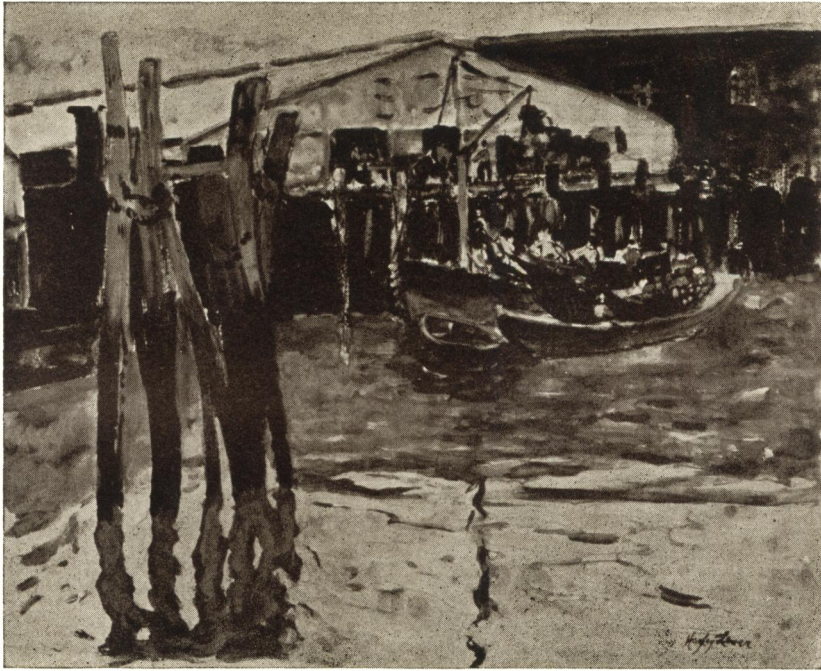
The making of the first needlepoint laces in France was strongly influencee by the work of Venetian lace makers, many of whom went to France, and a piece of Point de France of the XVIIth century shows the use of buttonholed Cordonnet and brides, although the general character of the design is more delicate than in Venetian laces. The more strictly French style, which soon developed however, tended to emphasize delicacy and fineness and the Point d' Alen-

con, a fine hexagonal meshed lace rivalling the best of Venetian laces, is represented in the collection by a piece of the period of Louis XV, the design of which shows the elaborateness which characterized the work of the rococo period.

Of the French bobbin laces a piece of Valenciennes of the period of Louis XVI shows the fine work done on the pillow, not only in the diamond-shaped mesh ground but in the delicate floral design which is worked flatly and not picked out with a cordonnet. Because of the great number of bobbins used, the innumerable twistings of the bobbins required to form the mesh, and the fact that a damp atmosphere was necessary to keep the thread in working condition, Valenciennes lace represents one of the most difficult laces to produce and therefore one of the most costly.

One of the finest and most transparent of pillow laces is Mechlin,





"BOATS, GLOUCESTER," BY HAYLEY LEVER. A WATER COLOR  
PRESENTED BY THE ARTIST.

"The Queen of Lace," an XVIIIth century piece in the collection showing the distinguishing features, the

flat silky thread which outlines the pattern and the hexagonal mesh of the ground.  
—C. C.

## SPECIAL EXHIBITIONS

### LOAN EXHIBITION OF OLD LACES AND EMBROIDERIES

An exhibition of old laces and embroideries will be held at the Museum, beginning with an opening Tuesday evening, February 3rd, and continuing through February 29th, under the joint auspices of the Detroit Institute of Art and the Society of Arts and Crafts.

The aim and purpose of this exhibition is to stimulate an interest

in fine old laces and embroideries by bringing together from Detroit homes and elsewhere a large and varied collection which will comprehensively show the historical development, the significance of design and the beauty of workmanship attained in old laces and embroideries, which entitle them to rank as fine art.

Mrs. Charles W. Townsend (Sara Gore Flint), adviser to the Textile